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ABSTRACT

This thesis examines the formation of thought and the separate functions of the left and right brains, emphasizing the scientific basis of creative thinking. It explains the cause and effect relationship of thought and some possible methods for reconstructing an individual's belief system to produce desired effects. This reconstruction process is then applied in the form of subconscious programming to art, dance, and acting instruction. Three methods of subconscious programming are reviewed: visualization, physicalization, and characterization. (Author/JDD)

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SUBCONSCIOUS PROGRAMMING AND CREATIVE ACHIEVEMENT

A Thesis

Presented to

the Faculty of the Graduate School

Southwest Missouri State University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

---

by

Susan Bennett

July 1984

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SUBCONSCIOUS PROGRAMMING AND CREATIVE ACHIEVEMENT

Department of Theatre and Dance

Southwest Missouri State University, July 1984

Master of Arts

Submitted by Susan Bennett

A B S T R A C T

This thesis outlines the functions of the brain in processing and storing information. The responsibilities of the right- and left-brain hemispheres are outlined; as are the functions of conscious and subconscious. The cause and effect relationship of thought is explored, with emphasis on the ability to reconstruct, transmute, or alchemize thought to achieve a desired result. This reconstruction is applied to the instruction of dance, art, and acting as examples.

This abstract of about 71 words is approved as to form and content.

_____

Chairman, Advisory Committee

The undersigned, serving as the Advisory Committee, have examined this thesis entitled SUBCONSCIOUS PROGRAMMING AND CREATIVE ACHIEVEMENT, presented by Susan Bennett, a candidate for the degree of Master of Arts, and hereby certify that this thesis is worthy of acceptance.

Mr. Howard R. Orms, Chairman

Dr. Robert H. Bradley

Dr. Donal J. Stanton

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CHAPTER I

INTRODUCTION

This study examines the formation of thought, the brain functions that intake thought perception, and the culmination of thought to produce concepts. The production of concepts is viewed as creatively designed by the thinker to construct the thinker's world.

This explanation of thought construction is applied to the instruction of dance, art, and acting, with the intent of applying scientific understanding to creative production.

PURPOSE OF THE STUDY

The purpose of the study is to: (1) explain the construction of thoughts; (2) give a scientific explanation for abstract, intuitive, emotional, and non-verbal thought; (3) examine thought as the originator of belief systems that affect incoming perceptions of self and the world; (4) investigate the cause and effect relationship of thoughts; (5) explain methods of reconstructing the belief system to develop a productive quality of thought; (6) apply reconstructing the personal belief system to enhance the quality of creative production, particularly in art, dance, and acting.

The following questions are dealt with in this study:

1. How does the brain construct thoughts into concepts?

2. Does intuition and creativity have a scientific base?

3. Do thoughts and feelings effect future perceptions; are thoughts "recycled?"

4. Do personal perceptions effect the quality of creative production?

5. Can thoughts be reorganized to produce improved quality or desired result?

6. What methods are used to organize perceptions?

7. How can this study be applied to the instruction of dance, art, or acting?

JUSTIFICATION OF THE STUDY

This study focuses on understanding the thought processes; the brain's ability to intake not only analytical and verbal knowledge, but also to perceive intuitive and emotional data. The text explains the organization of this information, that leads to a recycling effect on the present, coloring perceptions of self and the environment. These colorations may effect personal performance of skills. Understanding the brain's processing of intake data can aid in developing a desired result or improvement in artistic production. This study gives a scientific base to creative fields and offers the artist an opportunity to control the product.

LIMITATIONS OF THE STUDY

This study is restricted from a wide investigation of the human brain, and limits itself to information processing and storage. The application of this information is made to the human norm; and does not deal with the psychological investigation of "why" one perceives as he does, due to circumstances of environment, heredity, or mental health. The text is limited to investigation of information that supports the proposed theory; and does not provide exploration for debate.

The final application of the theory is in the areas of instruction in dance, art, and acting. This limitation is an attempt to focus the study on these creative fields.

DEFINITION OF TERMS

Terms are defined within the text, with the exception of the term "intuition." Clearly defined intuition is: insight or immediate understanding without rational, left brain basis.

CHAPTER II

Scientific and psychological research recognizes the brain's ability to perceive two distinctly separate types of information: (1) verbal and analytical data; (2) visual images and intuitive data. This chapter discusses these separate brain functions, emphasizing the scientific basis of creative thinking.

DUAL KNOWLEDGE

The duality of the human brain has been proven in experiments performed by Dr. Roger Sperry, Michael Gazzangia, and others.[1] Their findings reveal the divisions of the brain into right and left hemispheres, how each thinks in different ways, stores separate memories, and exists as separate organs functioning integrally. Sperry writes:

> In split-brain syndrome we deal with two separate spheres of conscious awareness, i.e., two separate conscious entities or minds running parallel in the same cranium, each with its own sensations, perceptions, cognitive processes, learning experiences, memories, and so on.[2]

The physical appearance of the brain supports the theory of dual function. [Ill. I] Blakeslee, in The Right Brain, writes:

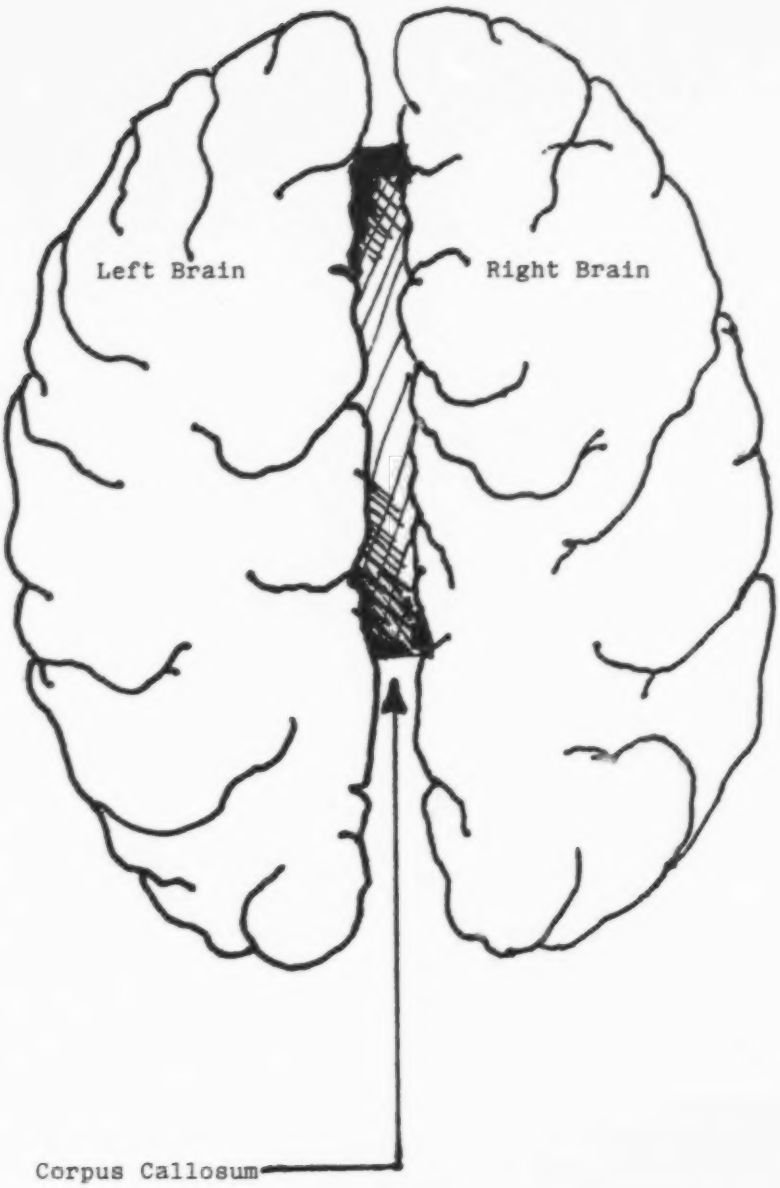
> When you look at a human brain, it is difficult to see how people could ever have thought of it as the physical basis of a singular "mind." For the human brain is

---

[1] Dr. Roger W. Sperry, "Hemisphere Deconnection and Unity in Conscious Awareness." American Psychologist (1968), 23:726.

[2] Dr. Roger W. Sperry, "Mental Unity Following Surgical Disconnection of Cerebral Hemisphere." Harvey Lecture, Series 62. (New York, N.Y.: Academic Press, 1968), p. 318.

ILL. I



> clearly a double organ consisting of two identical-looking hemispheres joined together by several bundles of nerve fibers.[3]

Sperry and Gazzangia, testing both hemispheres of split-brain patients, disclose the ability of each half to think and operate independently with different perceptual responsibilities. Later testing reveals these separate functions exist in a fully intact brain. The two divisions in thought perception are explained in Thomas Blakeslee's book, The Right Brain.

> After hundreds of experiments, a clear pattern of the abilities of the two hemispheres finally emerged, proving that the two halves of our brain think in distinctly different ways. As the language specialist, the left brain not only thinks in words; it excels at the kind of one-step-at-a-time logical sequences that are the basis of language. Because the right brain thinks in images, it has a tremendous advantage for recognizing and manipulating complex visual patterns.[4]

Testing split-brain patients leads to the discovery of the asymmetrical physical relationship between mind and body, furthering the distinction between right and left brain responsibilities. Blakeslee explains this asymmetrical physical relationship.

> In all mammals there is a natural left-right division of labor which is inherent in their neural "wiring": Each half of the brain is connected only to the opposite side of the body. Vision, sense of touch, and movement on the right is thus the job of the left brain and vice versa. The nerve connections between the hemispheres make it possible for each to exchange information so that either hemisphere can directly or indirectly enable one to see, feel, or move on either side of the body.
>
> Split-brain patients, however, have had an operation in which these nerve connections are cut (to prevent the

---

[3]Thomas R. Blakeslee, The Right Brain. (New York, N.Y.: Berkeley Publishing Corporation, 1980), p. 4.

[4]Blakeslee, pp. 9-10.

> spread of epileptic seizures). As a result the hemispheres of their brain are totally isolated from each other, and each hemisphere can see, feel, and move only the opposite side of their body. Though the split-brain patient still appears quite normal to the casual observer, closer examination shows that he acts very much like two separate people in one body. The "person" that we can talk to (his left brain) sees and feels only on his right side. His left hand and left field of vision are controlled by a separate mind (his right brain), which cannot speak to us but can independently learn, solve complex problems, and even react with emotion.
>
> This separate right-brain consciousness is obvious when a split-brain patient touches a hidden object with his left hand. If we ask him what he is handling, he will insist he does not know--yet his left hand can easily point it out among a collection of other objects. If asked how he knew which object to point to, he will answer something like "I guessed" or "I did it unconsciously."
>
> Since each hand of the split-brain patient is controlled by a different hemisphere, it is possible to study each side of the brain as one would study two different people. For example, the block design test is a common test for nonverbal intelligence which requires assembling colored blocks to form specified patterns. The split-brain patient finds this test almost impossible with his right hand, yet he scores normally with his left. Yet with a verbal task such as writing a sentence, the left hand becomes the inept one: Writing is normal with the right hand, but impossible with the left.[5]

The tendency toward right-handedness is an example of left brain language skills. The inability to write aptly with the right hand is demonstrative of right brain non-verbal functions. [Ill. II]

The distinction between left brain, verbal skills,and right brain, non-verbal skills is further emphasized by the dichotic listening test. This test consists of different words or sounds administered simultaneously in each ear. Since the left brain is responsible for language and in charge of the right ear, persons tested tend to report

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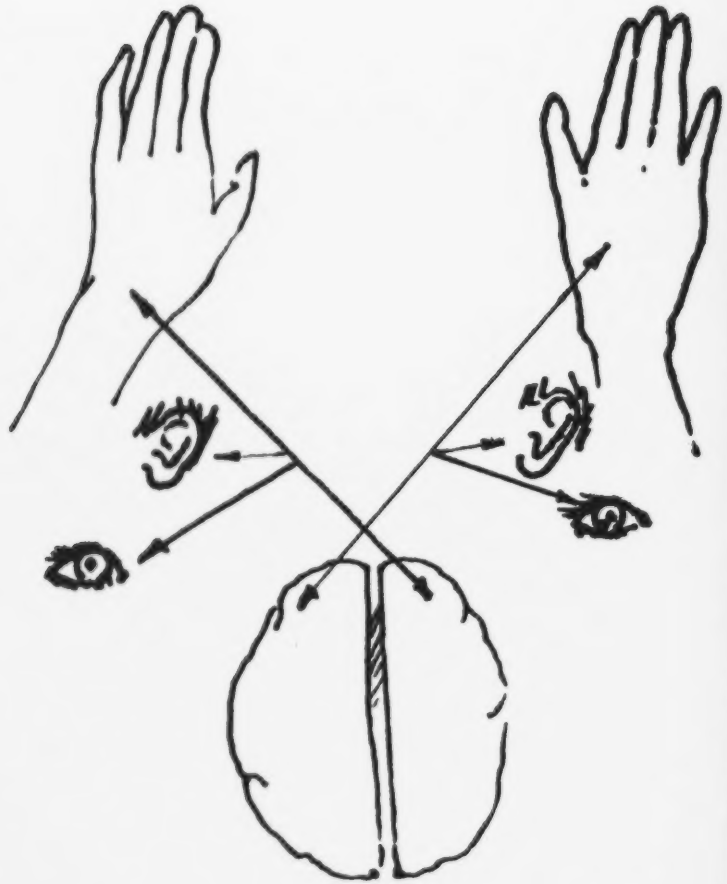
[5]Blakeslee, pp. 7-8.

ILL. II



the right ear word and ignore the left ear word. Musical tones, however, are perceived by the right brain and left ear.[6]

The left brain has trouble verbalizing right brain, non-verbal perceptions. When asked to explain those perceptions, the left brain rationizes with inaccurate reasoning. Gazzangia's experiments[7] involve flashing different pictures on the right and left sides of a screen simultaneously. The patient is asked to choose a matching picture with each hand. [Ill. III] Subjects shown a snow scene on the left and a chicken claw on the right chose a snow shovel with the left hand and a chicken with the right. This is predictable since both the left eye and left hand are controlled by right brain and vice versa. A patient asked to explain the left hand, right brain choice replied, "I see a claw and I picked a chicken, and you have to clean out the chicken shed with a shovel." Experiments of this nature show the left brain to rationalize or "explain away" the work of the right brain. Betty Edwards in her book Drawing on the Right Side of the Brain reports a similar experiment.

> In one test, two different pictures were flashed for an instant on a screen, with a split-brain patient's eyes fixed on a midpoint so that scanning both images was prevented. Each hemisphere, then, received different pictures. A picture of a spoon on the left side of a screen went to the right brain; a picture of a knife on the right side of the screen went to the verbal left brain, as in Ill. III. When questioned, the patient gave different responses. If asked to name what had been flashed on the screen, the confidently articulate left hemisphere caused the patient to say "knife." Then the patient was asked to reach

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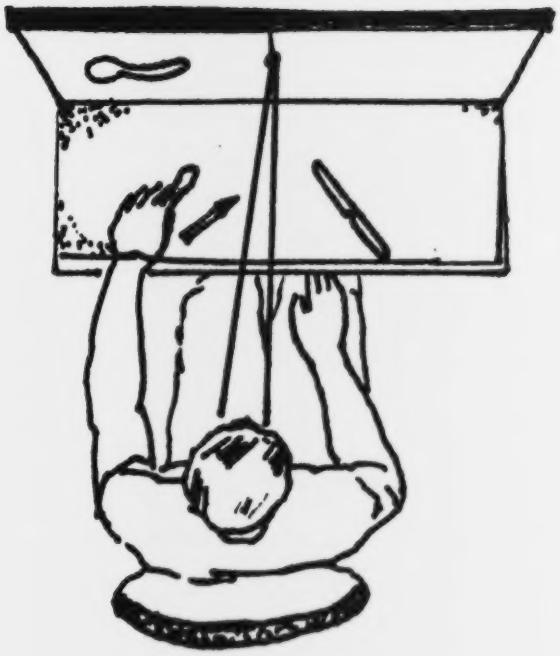
[6] Blakeslee, p. 13.

[7] Michael S. Gazzangia, Joseph E. LeDoux, The Integral Mind. (New York, N.Y.: Phlem Press, 1978), p. 110.

ILL. III



Adapted from Betty Edwards, Drawing on the Right Side of the Brain.

> behind a curtain with his left hand (right hemisphere) and pick out what had been flashed on the screen. The patient then picked out a spoon from a group of objects that included a spoon and a knife. If the experimenter asked the patient to identify what he held in his hand behind the curtain, the patient might look confused for a moment and then say, "a knife." The right hemisphere knowing the answer was wrong but not having sufficient words to correct the articulate left hemisphere, continued the dialogue by causing the patient to mutely shake his head. At that, the verbal left hemisphere wondered aloud, "Why am I shaking my head?"[8]

Edwards sights the qualities of the right brain mode as "intuitive, subjective, relational, holistic, time-free."[9] These are the skills the verbal left cannot accurately explain. The right brain allows the visualization of objects in space without the physical presence of those objects.[10] Parts are brought together to create a whole, a conclusion, a solution. The right brain allows "feeling" the concept of inadequate or incomplete verbal communication. Aesthetics, "gut" reactions, and the use of gestures in communication rely on the right brain. Creativity requires dominant right hemisphere skills; yet, verbal explanation of the skills is inaccurate and incomplete. Blakeslee gives an example of right brain skills in use and the inability of the left brain to analyze and comprehend those non-verbal skills.

> Imagine two schoolboys who have ditched their algebra class. Both boys hate algebra and find it impossible to understand. They much prefer playing softball, and delightedly throw the ball to each other as far as they can. Each time the ball is thrown, the boy catching it effortlessly estimates its speed and trajectory, compensates for wind and the slope of the ground, and catches the ball beautifully. In

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[8] Betty Edwards, Drawing on the Right Side of the Brain. (Los Angeles, Calif.: J. P. Tarcher, Inc., 1979), pp. 31-32.

[9] Ibid., p. 36.

[10] Blakeslee, p. 43.

> doing so, they are showing a very sophisticated non-verbal understanding of physics which they could not begin to explain. This is real knowledge based on nonverbal learning. And from this knowledge, they are able to solve problems far more complex than the equations in the algebra class they are avoiding. In fact, even if they complete college and receive a degree in physics, they would probably never be able to write equations that would predict where the ball will land as well as they now do automatically.
>
> This imaginary scene illustrates the contrast between the right-brain method of handling a problem and the verbal, left brain approach.[11]

Some of the perception of the right brain are based on the vibratory frequency it "feels." For example, music can be heard, but not seen, yet its vibratory qualities are felt.[12] The tensions expressed by others are "felt" by the right brain. An audience knows what a character in a play is like, although no one comes from backstage to explain verbally the characterization. The holistic right brain "fills in the blanks" literal and verbal left brain skills leave out. Blakeslee explains how the left brain perceptions may conflict with right brain, as the non-verbal, intuitive hemisphere understands whole concepts and goes beyond literal interpretation.

> Since much of our emotional behavior is under the control of the right brain, a person can have a different set of childhood memories in his right brain than in his left. Consider, for example, a punishment in which the parent says, "I'm doing this because I love you," but has a facial expression and tone of voice that says, "I hate you." The right- and left-brain memories of the incident would be quite different. The right brain could initiate behavior based on its interpretation of the memory, which would conflict with the left brain's retelling of the incident to

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[11] Blakeslee, p. 20.

[12] Corinne Heline, Color and Music in the New Age. (La Canada, Calif.: New Age Press, Inc., 1974), pp. 136-137.

> the psychiatrist. It may look like a case of "repression" because the verbal description of the memory doesn't agree with the patient's behavior.[13]

The left brain, in full production, cannot substitute for the visualization skills of the right brain. Even the corpus callosum, responsible for connecting the two halves, and for transporting information from one hemisphere to the other, is unable to transport the right brain visual images.[14] The right brain perception of the visual and vibratory message in the example above is accurate, but not comprehensible by the verbal left brain. Confusion results in the different modes. When perceptions are not making sense, not "adding up," it is the result of conflicting modes. Edwards writes on how this conflict affects the ability to draw.

> Recent research on human brain hemisphere functions and of the information-processing aspects of vision indicates that the ability to draw may depend on whether you have access to the capabilities of the "minor," or subdominant, right hemisphere--whether you are able to "turn-off" the dominant verbal left brain and "turn-on" the right. How does this help a person to draw? It appears that the right brain processes visual information in the way one needs to see in order to draw, and that the left brain perceives in ways that seem to interfere with drawing.[15]

Although the right hemisphere may dominate in creative skills, the co-operation of the two halves, is a necessary working relationship. Both hemispheres are capable of becoming dominant. The controlling hemisphere will either be the half with the specific capability to solve a certain problem, or control will be fought for between

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[13] Blakeslee, p. 29.

[14] Gazzangia, Le Doux, p. 122.

[15] Edwards, p. 32.

the capable half and the "exercised" half, the hemisphere most often used. The dominance of the right brain in creative skills is benefited by the assistance of left brain skills. Thomas Regelski, speaking at the Music Education National Conference, 1978, describes this working union.

> The kind of verbal-analytical knowledge that is most appropriate is the kind that directly contributes to aesthetic perception and provides the right hemisphere with the stimulus input of selective attention necessary for its "purer" aesthetic thinking. In this way, the two halves of the brain are each allowed to contribute to the learning process. . . .long after the specific verbal information has been forgotten (that is, the left hemisphere cannot recall it), the right hemisphere is still able to operate effectively, and the learner can maintain the ability to respond in a newly enriched way--even years later. . . Education is what remains after everything you have learned is forgotten.[16]

The right brain mode is a real perceptual mode, labeled "unconscious"[17] due to its inability to express concepts verbally. Experimentation explores the two brains, each with its own ideas, interpretations, and memories, subconscious, and conscious. [Ill. IV] The subconscious and conscious mind interrelate specific functions with the right and left modes to create a fully integral mind.

CONSCIOUS/SUBCONSCIOUS

Both hemispheres of the brain house conscious and subconscious brain functions; as suggested by Blakeslee, "each half of the brain has its own separate train of conscious thought and its own memories."[18]

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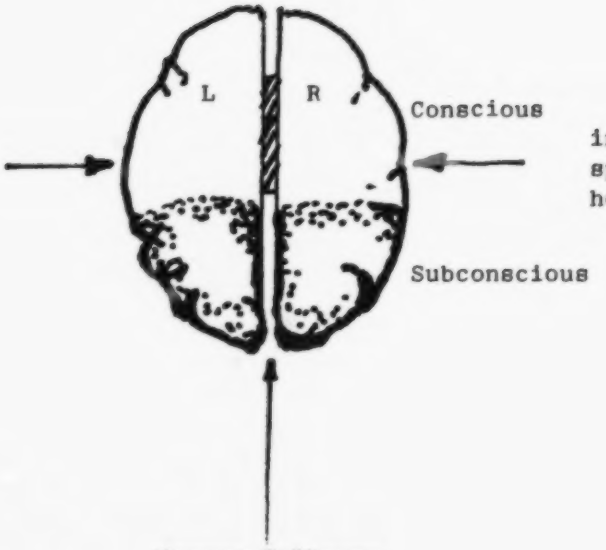
[16] Thomas A. Regelski, Music Education National Conference, Reston, VA, 1978, p. 9.

[17] Paul Bakan, "The Right Brain is the Dreamer," Psychology Today. (November, 1976), pp. 66-68.

[18] Blakeslee, p. 6.

ILL. IV

analytical time oriented
verbal/language center



intuitive/feeling
spatial emotional
holistic non-verbal

Webster's New Collegiate Dictionary defines conscious as:

> (1) sharing another's knowledge or awareness of an inward state or an outward fact. (2) perceiving, apprehending, or noticing with a degree of controlled thought, or observation. (3) personally felt [guilt]. (4) capable of or marked by thought, will, design, or perception. . . (5) having mental faculties undulled by sleep, faintness, or stupor: AWAKE. . .[19]

The consciously aware, awake state of mind does not exclude the non-verbal, right brain. Awareness is a quality of both hemispheres, as is indicated in the previous section on right and left hemisphere function. Throughout Bakan's, Sperry's, and Gazzangia's writings, the highly aware, yet non-verbal nature of the right brain, is discussed and the left brain is termed "conscious."[20] Blakeslee confirms the right brain conscious state, as well.

> Since our verbal concept of consciousness is confined to the left hemisphere, we might expect removal of that hemisphere to eliminate consciousness. Several cases have been reported in which mature patients have had their entire left hemisphere removed to stop a spreading tumor. Though they lost their ability to talk about consciousness (or anything else), they definitely remained conscious, thinking people. In fact, their emotional tone and nonverbal personality remained essentially intact.[21]

Dr. Venice Bloodworth, psychologist and teacher, defines the abilities of the conscious mind as being both of awareness and emotional response to awareness. Bloodworth names both right and left hemisphere functions as having a conscious level. In Key to Yourself, the conscious mind is described.

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[19] Webster's New Collegiate Dictionary, rev. ed. (1974), S.V. "Conscious."

[20] Bakan, pp. 66-68.

[21] Blakeslee, p. 18.

> The conscious mind is that part with which we perceive, reason, judge, and reject; by its operations we are aware of our power to think, to know, to will, and to choose. Through the conscious mind we have conscious communication with every part of our body and respond to every sensation of sight, sound, smell, taste, and feeling.[22]

Bloodworth parallels the conscious mind to a portal that opens perceptions of the world to the subconscious.

The subconscious is not to be confused with unconscious. Unconscious is defined as ". . .not aware: free from self-awareness. . .having lost consciousness."[23] Freedom from self-awareness is not a lack of perception, as one may perform tasks naturally and from self, yet consciousness remains fully conscious. A loss of consciousness is not the physically localized subconscious. Nor is Blakeslee's "unconscious," the inability to verbalize conscious right brain activity, subconscious.[24] Subconscious is defined as, "existing in the mind, but not immediately available to consciousness."[25] Bloodworth explains the qualities of the subconscious.

> The subconscious mind presides over all the involuntary processes of your body, such as digestion assimilation, elimination, the beating of your heart, the circulation of your blood, the manufacture of various glandular secretions. It builds, sustains, repairs and operates the body. Under its direction new cells are born every minute.

In addition to these physical automatic functions, memory and instinct are part of the subconscious system.

---

[22] Dr. Venice Bloodworth, Key to Yourself, 12th ed. (Los Angeles, California: Shivener and Co., Publishers, 1971), p. 17.

[23] Webster's, "Unconscious."

[24] Blakeslee, p. 26.

[25] Webster's, "Subconscious."

> The subconscious mind is the storehouse of memory, the seat of habit and instinct. . .[26]

The subconscious mind gathers information from the conscious mind, the conscious perceptions furnished by the right and left brain hemispheres. Recall the earlier example from Blakeslee's The Right Brain.

> Consider, for example, a punishment in which the parent says, "I'm doing this because I love you," but has a facial expression and tone of voice that says, "I hate you." The right- and left-brain memories of the incident would be quite different.[27]

The key phrase here is "right- and left-brain memories." Each hemisphere consciously perceives a reality different from the other half. Two conscious perceptions are simultaneously ingested and recorded into the subconscious as memory. These memories are based on the personal perceptions of the incident; a combination of analytical, verbal data and emotional, intuitive, feeling data. The memory may be a confusing, dual meaning memory. Bloodworth explains why this occurs.

> The subconscious mind does not reason, balance, judge, or reject. It simply accepts all suggestions furnished by the conscious mind whether they be good, evil, constructive, or destructive.[28]

These suggestions become part of the subconscious either as organized memories of sequential events, like the example above, or as abstract memories not associated to an event. The conscious feeds

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[26] Bllodworth, p. 20.

[27] Blakeslee, p. 29.

[28] Bloodworth, p. 20.

information into the subconscious through intellectual perception. The information that is fully understood and organized in the mind is conception.

CONCEPTION/SUBCEPTION

Conception, the capacity, function, or process of forming or understanding ideas or abstractions and their symbols. . .a complex product of abstract or reflective thinking,[29] is also termed "consciousness" by Bloodworth, and can be explained by her example.

> I should like for my readers to fully realize what consciousness [conception] means, for we may know something and it still not be part of our consciousness. [Conception] To illustrate: When you went to school and your teacher put the first example of long division on the board, she explained it as she worked out the problem and you saw it there, certainly you knew it could be done; no doubt entered your mind that long division was an accomplished fact, but you couldn't do it yourself until you worked at it, studied it, concentrated on it for some time--then suddenly, perhaps it came to you--you understood, you could "do" long division. That branch of mathmatics was then a part of your consciousness. [Conception] Do you see the difference? It is possible for us to intellectually perceive something without it being part of our consciousness. [Conception][30]

Conception is the point of gathering enough unified data to organize a concept, a belief, an idea, or a thought. Conception involves all the functions of the brain discussed in this chapter. Right and left brain hemispheres each take inconscious data; each half stores that data in the subconscious memory; at the point of gathering enough unified data, data that appears to relate and organize itself as an idea, a concept is born, hence conception.

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[29] Webster's, "Conception."

[30] Bloodworth, p. 14.

Subception happens in the same way, however, it is dominated by the right brain mode. Conception is, apparently, a more analytical, left brain mode product. Regelski writes on subception and its right brain nature.

> Fully normalized or actualized right-hemisphere learning is responsible for much of our most significant human functioning as well as many of our lower order behaviors. It is the source of our attitudes and values, our prejudices and preferences, and of our pure, nonverbal, holistic, aesthetic thinking. . . it is not normally part of our conscious attention. When it is brought to conscious attention, it becomes, for a moment, largely a left-hemisphere activity.
>
> Although there is a rather rich research history acknowledging this capacity of the brain, it has been regarded suspiciously by behavioral psychologists for whom the idea of the sub-, pre-, or unconscious was an anathema. Now, however, with increased recognition of how the right-hemisphere functions, this capacity, called subception, has become a largely accepted counterbalance to conception. Subception is largely a right-hemisphere mode that occurs so quickly (because of the unique processing possible there) it often seems like inborn knowledge, insight, inspiration, or intuition. The "in-" used in each expression is probably more than coincidential.[31]

Subception is data coming together, primarily from the right brain mode, as a unified concept. Since the right brain mode is nonverbal, and not analytical, this "coming together" may be surprising, or appear mystical. Earlier examples cited the left brain's misundering or denial of the right brain's help in tasks. Subception surprises the left brain; because the right brain, at the time of subception, allows the left brain "in on" its perceptions. Repeating Regelski's quote, "When it is brought to conscious attention, it becomes, for a moment, largely a left-hemisphere activity."[32]

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[31] Regelski, p. 16.

[32] Ibid.

SUMMARY

This chapter outlines the processes used in the intake, the culmination, and production of knowledge. To review these points:

* The brain is divided in two hemispheres. [Ill. I]
* These two hemispheres perceive the world differently. [Ill. IV]
* Each hemisphere has a conscious awarness. [Ill. IV]
* Each hemisphere has a subconscious memory and storage center. [Ill. IV]
* Some types of information can be exchanged between hemispheres through the corpus callosum. [Ill. IV]
* Random information conceptualized primarily by the left brain is conception.
* Random information conceptualized primarily by the right brain is subception.

These points indicate the brain's information processing abilities and how ideas arise. The next chapter explores programming the subconscious and right brain for "Output, the Creative Act."

CHAPTER III

THOUGHT, THE CREATIVE ACT

The input of knowledge sets up the beginning of a cause and effect relationship between an individual and the world. The conscious mind perceives events. The subconscious mind records whatever the conscious mind dictates. Reality for any individual, then, is dependent upon personal conscious perceptions. The decisions and characteristics applied to events are the causes effecting future perceptions. This chapter explains the cause and effect relationship of thought and some possible methods for reconstructing the belief system to produce desired effects.

CAUSE AND EFFECT

A cause is:

> 1a: Something that brings about an effect or result. . .
> c: a reason for an action or condition: motive. . .:
> something that precedes and usually induces an effect
> or result. CAUSE applies to anything (as an event
> circumstance of condition) that brings about or helps
> bring about an effect.[33]

Cause is an originator. It is at the beginning of a cycle leading to results. Chapter two explains how the right and left parts of the brain are consciously taking in data. The left brain is responsible for time, language, analytical information, and discursive logic; while the right brain responds to intuitive perceptions, spacial awareness, visual ideation, and holistic concepts. [Ill. V] The conscious

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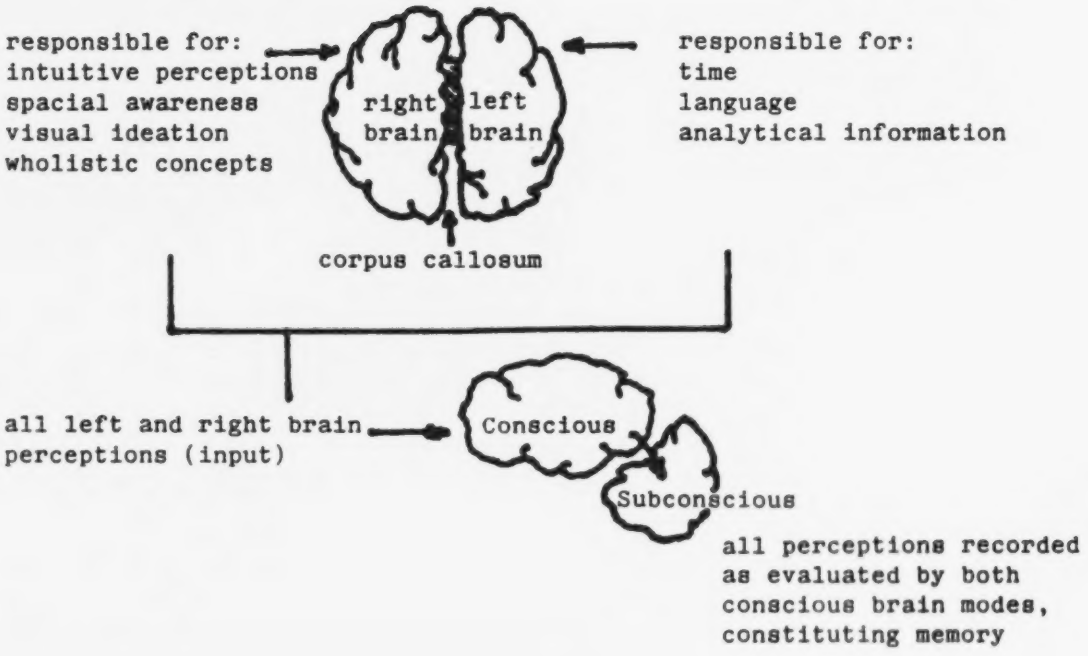
[33] Webster's, "Cause."

ILL. V & ILL. VI


responsible for:
intuitive perceptions
spacial awareness
visual ideation
wholistic concepts
right brain
left brain
responsible for:
time
language
analytical information
corpus callosum
all left and right brain perceptions (input)
Conscious
Subconscious
all perceptions recorded as evaluated by both conscious brain modes, constituting memory

mind feeds these perceptions into the subconscious. The subconscious records this data as memory. [Ill. VI] The originator, the cause, is the conception and/or subception, random memories culminating to form an idea. This is the creative aspect of thought, the multitude of possible thought combinations reduced to a particular idea or solution. Bloodworth has this to say about cause and effect: "The realm of the unseen [thought] is the realm of cause; the realm of the seen is the realm of effect."[34]

The results of thoughts are effect. The series of illustrations, V-VIII, represent the cycle of cause and effect. Effect is defined as:

> (1) something that inevitably follows an antecedent (as a cause or agent). . . (3) an outward sing: APPEARANCE.[35]

An example of cause and effect would be self-fulfilling prophecy. Robert Bielher describes self-fulfilling prophecy as "One person's prediction of another's behavior somehow comes to be realized."[36] However, self-fulfilling prophecy is exactly as it is terms, SELF-fulfilling. According to the information given in Chapter Two, only when perceptions are taken in by an individual can they become part of the thought system. Reviewing Bloodworth's example of consciousness in a child learning division, division must become a concept to that child before it becomes part of "consciousness." SELF-fulfilling prophecies, then, may be led by an external force, but willingness to accept the concept offered must be present. Bielher reinforces

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[34] Bloodworth, p. 27.

[35] Webster's, "Effect."

[36] Robert F. Bielher, 2nd ed. Psychology Applied to Teaching. (Boston: Houghton Mifflin Co., 1971), p. 23.

the need for a willing recipient of information in his discussion on memory.

> Those who specialize in research on memory now refer to three types of memory or storage systems: a sensory storage or register (SR), a short-term store (STM or STS), and a long-term store (LTM or LTS). Information is first contained in the storage register, then identified and retained in the short-term store; finally, selected information is assimilated into what is already stored in the long-term storage system. (This view parallels Piaget's theory of intellectual development in some respects.) The final phase depends to a considerable extent on what the individual wants to store, a point emphasized by E. Z. Rothkopf in this way; "A student has complete veto power over learning" (1970, p. 326). Among other implications noted by Kumar are these points: The short-term storage system has a limited processing capacity, which means teachers should select for learning a relatively small number of key points; students should receive ample time to learn new material through rehearsal (repetition) and be encouraged to use visual and verbal coding procedures (mnemonic devices); it is important to take into account the cognitive structure of students in assisting them to learn and remember.[37]

A parallel emerges through Bielher's technical explanation of long-term memory and Bloodworth's example of allowing a thought to become part of "consciousness," or part of a system of conceptualization. Randomly recorded thoughts (STM) that become part of a concept (LTM) structure the belief system. The belief system becomes the cause of a chain or pattern of effects, as in the example from Profound Simplicity, by Will Schultz.

> Parents are often quite accomplished at urging children to accept limits: You are clumsy, you are stupid, you cannot sing, you are selfish, you are sloppy, you are lazy, you are irresponsible, you are a nuisance. As a child, once I accept this characterization and make it my own, it becomes true. It is true not because it is really so, but because I believe it

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[37] Bielher, p. 345.

> is true. I then live my life as if I were clumsy, lazy, stupid, or irresponsible. I do not question that I am. Everytime I do something inept, it confirms that I am. Every time I do something ept, I do not let myself know it, or I assume it is an exception to my true character. I make no attempt to change my behavior since I have convinced myself that I am "just that way."[38]

The acceptance of these beliefs determines a personal belief system that begins a chain of effects. The "housewrecker" belief causes a series of actions compatible with this belief. Schultz goes on to confirm this theory:

> Of course, all this is nonsense. I was told when I was young that I was a "housewrecker," someone very untalented, even dangerous, when using my hands. I took a course in woodworking in high school and, as I now see it, dutifully did very badly. Knowing before I started how tangle-fingered I was, I proceeded to make myself anxious when instructions were given, anticipating the moment of humiliation when I would be exposed. I watched the other "superior" students, hoping to be able to copy them well enough to get by. Between anxiety and copying, I devoted almost no energy to learning how to build. The disastrous outcome reinforced what I already knew, namely, that I was manually hopeless.
>
> About twenty years later, after not using my hands for building since that traumatic experience, I decided I wanted to build a table for my house. Furtively I went to the garage alone and built it. It was not good, but it seemed retrievable, so I rebuilt it. To my amazement and delight, it looked remarkably like a table. Then I allowed myself to believe that if I looked at it, I, yes, I, the old Housewrecker, might have a good idea about building it better. It was an exhilarating experience. I have now built several things, and they are all rather decent.[39]

The belief in the consistent "housewrecker" concept becomes a cause for a series of "housewrecker" effects. This effect continues

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[38] Will Schultz, Profound Simplicity. (New York, N.Y.: Bantom Books, 1979), pp. 27-28.

[39] Ibid.

until the cause, the belief system, is restructured. New input data must replace the old concept by way of "repetition."[40] Repetition of one type of data becomes a concept, a cause.

Illustration VII diagrams what happens after a concept is accepted by the belief system. The output is the product of all conceptualized thought. Output may emerge primarily as a left-brain product, as would be the ability to solve problems in long division, or a right-brain product, as an attitude or emotion about doing long division. The two types of output maybe combined; but, they will always affect the incoming data, unless a repetitious conscious change is made in the belief system or "consciousness." Lawrence LeShan, in Alternate Realities, writes on the importance of reconstructing the belief system to make it valid.

> It is important to be clear about this. A valid reality, a valid mode of being, is not something that can be modified or changed to suit your whim or convenience. It is valid--by this I mean that it works, it is possible to accomplish specific types of goals while using it, and that human beings can survive in it--precisely because it is a clear, definite system of construing reality with its own laws. We cannot play with reality, changing it when we wish. This is not a game of the imagination in which anything goes. You may make up all the schizophrenic fantasy realities you wish but they are not going to work; you can't do anything with them except fantasize about them. A valid reality is a much more serious matter than this. It is a full-fledged, organized world-picture, a unitary metaphysical system, and you cannot capriciously change its laws without losing contact with it.[41]

LeShan's "valid reality" is consistent with Bloodworth's "consciousness," Bielher's "LTM," and Regelski's "conception/subception."

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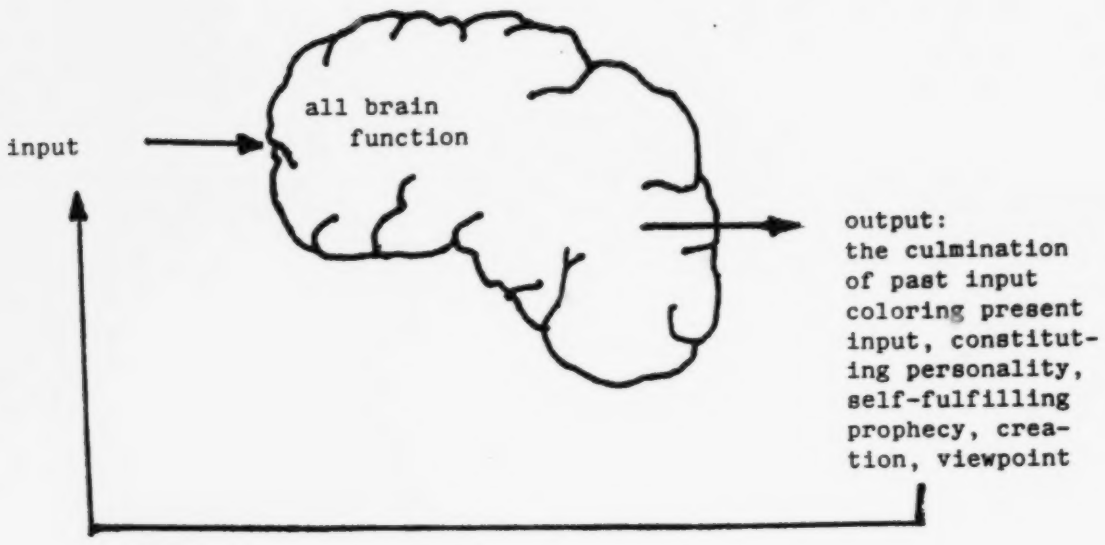
[40] Bielher, p. 345.

[41] Lawrence LeShan, Alternate Realities. (New York, N.Y.: Ballantine Books, 1976), p. 47.

ILL. VII


input
all brain
function
output:
the culmination
of past input
coloring present
input, constitut-
ing personality,
self-fulfilling
prophecy, crea-
tion, viewpoint

These terms signify a set of beliefs or ideas that emerge consistently to color incoming perceptions. "The Power of Negative Thinking" expresses the cause and effect cycle in continuation.

> It's long been known that people who feel depressed tend to distort reality. Now a recent experiment has demonstrated that fact, using actual visual imagery.
>
> Psychologist Mark Gilson, Ph.D., of the Center for Cognitive Therapy at the University of Pennsylvania in Philadelphia, asked a group of subjects--some healthy, others mildly to severely depressed--to describe what they saw when they looked at slides that flashed on for just half a second in a darkened box. The right and left eyes saw different images, but so briefly that most subjects assumed they'd seen only one image.
>
> Presented with a happy face and a sad one, depressed subjects tended to see only the sad; when an atomic-bomb cloud was paired with flowers, they were more apt to report the cloud. That was true no matter which eye the "bad" image was presented to and even if the person was only mildly depressed. Subjects who were not depressed had no such bias.
>
> According to Dr. Gilson, depressed people seem to block positive experiences. He explained how this tendency shows up in "automatic thinking," a kind of mind-mumble that goes on even as we concentrate on other things. Take, for example, a woman who's been rejected by a man and is depressed. While talking to a new man at a party, she might be thinking, "He won't want me either" or "I've never been any good at parties." Out of the mind-mumble come memories of rejection, rather than of good times or positive experiences.[42]

Mind-mumble is another term for cause. The original negative concept colors incoming perceptions. The conscious mind perceives concepts it conceives. Those concepts are recycled again as new data. The new data may be reinterpreted with different attitudes and analysis, or it may be used as reinforcement for the belief system already established.

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[42] "The Power of Negative Thinking," Mademoiselle, April 1984, p. 54.

Dr. Wayne Dyer, author of The Sky's The Limit, writes about the ability to choose thoughts and the effects of those choices.

> You are responsible for the thoughts you have in your head. You have the capacity to think whatever you choose, and virtually all of your self-defeating attitudes and behaviors originate in the way you elect to think. Your thoughts are your very own personal responsibility, and once you accept this as a fundamental part of your total humanity you will be on the way toward changing anything about yourself that you feel displeased about. Emotions don't just happen. Actions don't simply take place. All of your feelings and behaviors are preceded by mental processes called thoughts, and no one can make you think something you don't want to think. Your corner of freedom, even when others are manipulating or even imprisoning you, is your ability to choose the thoughts which you have within your own mind. And once you understand that your emotions and behaviors come directly from your thoughts, you will simultaneously understand that the way to attack any personal problem is to attack the thoughts that support your negative emotions and self-defeating behaviors. . . .
>
> Your ability to become a full-time winner is contingent on your willingness to decide to think in winning ways and to work at eradicating any loser images you may be carrying over from an earlier period of your life.[43]

Dyer expresses the creative power of thought as the reconstruction of the belief system. The cause, the belief, may be altered or changed by programming new data into the conscious. The subconscious will house that data in short-term memory. Reinforcement moves the new information to long-term meory, where the construction of belief systems takes place.[44] [Ill. VIII]

LeShan supports the opportunity for choice that Dyer suggests:

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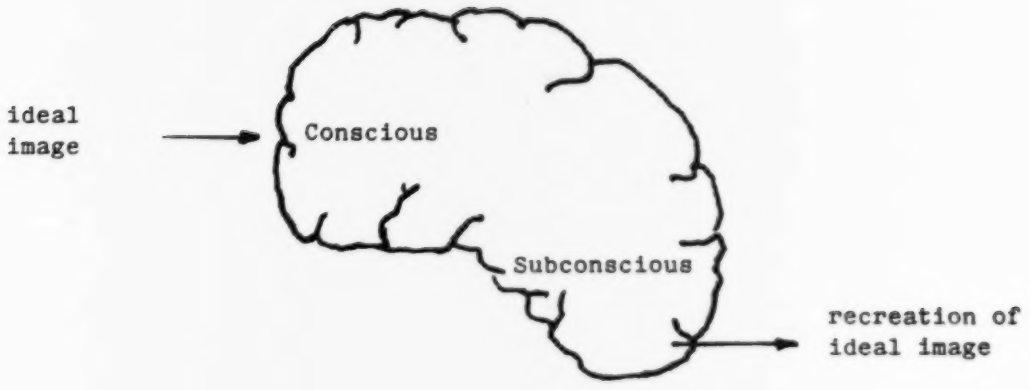
[43] Dr. Wayne Dyer, The Sky's the Limit. (New York, N.Y.: Pocket Books, 1980), p. 336.

[44] Bielher, p. 345.

ILL. VIII


ideal
image
Conscious
Subconscious
recreation of
ideal image

> . . .from the viewpoint of today's science and thought, there is, for many problems at least, more than one valid solution. Literally, there is "no way the world works"; it works differently if you structure it differently. This, however, if comprehended does not leave us in chaos. It leaves us with choices.[45]

Consider an example of a child successfully throwing a ball for the first time. The background in related skills, for this example, is unimportant. His conscious mind, left brain records, "I see I accomplished that skill." The conscious right brain records, "I feel positive, elated, delighted." Those two thoughts merging in the subconscious and create, "I am a good pitcher," and "It is fun to throw a ball." These concepts will color the child's approach to the ongoing contact with the ball. He may feel eager about ball games and derive self-worth from seeing successful completion of skills. His belief system begins to affect his game in positive ways as improved skills or positive self attitudes. Believing in himself, the child will continue to attempt and improve skills. Engaging a positive attitude throughout will cause him to continue positive association with ball. This example is a pure and consistent, repetitious approach to constructing a belief system. The child who does not carry consistent positive associations with the ball will get mixed results, as his thoughts are mixed. He will see negative results if he has programmed his subconscious with primarily negative data.[46]

Anyone may feel adequate in some areas, but not in others. This situation could indicate the domination of one hemisphere in most

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[45] LeShan, p. 129.

[46] Mademoiselle, p. 54.

situations,[47] or the choice of the individual to learn a particular skill.[48] Both of these possibilities involve subconscious programming and construction of the belief system by conscious choice of program data.

Will Schultz cites: "The limits I do experience are limits of belief, not limits of the human organism."[49]

The belief system is constructed of what any individual believes he is. The verbal expressing of what "I am"[50] will uncover the left brain reality. To establish what "I am" is a conscious choice to isolate particular data as true for the present belief system. Awareness of what "I am" comes from acknowledging the following points:

> . . .present identity based on the conceptual awareness of what "I am."
>
> . . .choice to isolate or heighten particular incoming data to continue to support, or to reconstruct what "I am."
>
> . . .analysis of conscious and subconscious data.
>
> . . .involuntary physical actions supporting the belief system of what "I am."

The present belief system is based upon an individual's personal choice of what to feed the mental computer, conscious and subconscious; and that choice constitutes a cause and effect relationship. There are ways to reconstruct that system for more desirable effects. Some methods are visualizations, verbal affirmation, and positive attitude.

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[47] Blakeslee, p. 15.

[48] Bielher, p. 345.

[49] Schultz, p. 26.

[50] Bloodworth, p. 24.

RECONSTRUCTING THE EFFECTS

Reconstructing the "I AM" involves the realization of what "I am" and the decision, a left brain skill, or desire, a right brain skill, to cause a different effect. [Ill. VIII]

One method is visualization. Visual imagery is a right brain skill.[51] Visual imagery involves feeding the right brain mental pictures, imaging the ideal image or action.

High school dancers participating in a research project on visual imagery found visualization to be more effective than action. The dancers tried two methods of performing dance skills. One group is shown the choreography and asked to perform the steps as usual. The second group is asked to visualize performing the steps, in perfect form, prior to performing the skill. The second group, the visualization group, demonstrates dramatic improvement over the control group.[52] The visualization of the skill records subconscious images to reproduce a desired goal. [Ill. VIII] Visualization used in specifics such as basketball free throws may be used to improve players' skills by use of subconscious programming.

An article from Nautilus Magazine, "Think Yourself Thin," by Agatha McGivern, reports weight loss by reprogramming visualization:

> I had been about twenty-five or thirty pounds overweight for a period of eight or nine years. I had tried desperately to reduce for I am not tall and all excess weight is very noticeable. I said I had tried to reduce. I had. I had eaten wallace bread, had gone on a vegetable diet, had starved myself, only to lose a pound or two, and immediately regained

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[51] Edwards, p. 32.

[52] Susan Bennett, dance instructor, conducted at Houston, Missouri, July, 1976.

> it again if I went on a normal diet. I had struggled on that way for years, never eating a bite of food without thinking, 'This will make me fat'.[53]

McGivern continues to tell of her negative programming and her decision to reprogram her subconscious for thinness, after studying psychology.

> After I made up my mind, I compelled myself to think thin thoughts instead of the fat ones, I had been thinking for years. I started thinking myself slender, dreamed myself slender, I ate what I wanted of any kind of food. I did not allow myself to think it would make me fat.[54]

McGivern attributes her gradual, successful weight loss to a change of mind. "The secret is, my attitude of mind has changed. I now think thin thoughts."[55] This example employs an approach of using mental pictures combined with two other methods: desired attitude and affirmation. Attitude is a right brain skill, like visualization, due to its emotional nature.[56]

Glen Bland comments on programming "success consciousness," or building a belief system toward a desired goal:

> "Success consciousness" is the place where all achievement begins. It's a time in your life when you first realize that there is a happy and successful way to live. At that time you suddenly know you can change your life for the better.

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[53] Agatha R. McGivern, "Think Yourself Thin," Nautilus Magazine. (Holyoke, Mass.: Elizabeth Towne Co.), quoted in Dr. Venice Bloodworth, Key to Yourself, (Los Angeles, Calif.: Schrivener & Co., 1971), pp. 102-104.

[54] Ibid.

[55] Ibid.

[56] Blakeslee, p. 142.

> You decide to change it, then you follow through and attain your desires.[57]

The desire to alter a situation is a right-brain product; and reprogramming the right brain through a change in attitude can eliminate that desire.

Dyer, in Your Erroneous Zones, writes on altering belief systems by a change in attitude:

> You know how to regulate your mind when it comes to accomplishing physical tasks, such as teaching your hands and feet to coordinate for driving. The process is less well-known but identical in the emotional world.[58]

Dyer explains the cause and effect relationship of thought in terms of "reinforcement" and "habit."

> You've learned the habits you have now by reinforcing them all your life. You get unhappy, angry, hurt and frustrated automatically because you learned to think that way a long time ago. You have accepted your behavior and never worked at challenging it. But you can learn not to be unhappy, angry, hurt, or frustrated just as you learned to be all those self-defeating things. . . .
>
> A thought becomes a belief when you've worked on it repeatedly, not when you simply try it once and use your initial inability as rationale for giving up.[59]

Attitude and visual images construct the right brain conscious and subconscious data, but may have little effect on the left brain. Affirmations, repetitively spoken or written help restructure left

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[57] Glen Bland, Success: The Glen Bland Method. (Wheaton, Illinois: Tyndale House Publishers, Inc., 1972), p. 14.

[58] Dr. Wayne W. Dyer, Your Erroneous Zones. (New York, N.Y.: Avon Books, 1976), p. 26.

[59] Ibid.

brain memories. Repetition,[60] fed verbally into the language centered left brain,[61] programs the left brain subconscious system.[62] The word "affirmation" is used because to program the literal left brain, one must verbally affirm, or make a positive statement. Verbal instructions to the left brain subconscious must be made in exact accord with the desired change, not in reinforcement of the undesirable. An example of a reprogramming affirmation would be, "I am rich," as opposed to "I will not be poor anymore." The first statement affirms the desired state; the second reinforces the negative situation by reprogramming "poor" into the mental system.

Sondra Ray, author of The Only Diet There Is, uses affirmation as part of her diet system, and explains the reason for success:

> The key to positive thinking is affirmations. Through the use of affirmations, you can program your mind and body for success.
>
> An affirmation is a positive thought that you consciously choose to immerse in your consciousness to produce a certain desired result.
>
> What you are doing is deliberately giving your mind an idea on which to act. . . . Through repetition, you can program your mind to positive thoughts and thus achieve the goal you desire.[63]

Ray also suggests the use of visualization to program the right brain:

> If you are able to visualize well when you close your eyes, take advantage of this ability to "see" yourself

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[60] Bielher, p. 345.

[61] Blakeslee, p. 4.

[62] Bloodworth, p. 113.

[63] Sondra Ray, The Only Diet There Is. (Millbrae, Calif.: Celestial Arts, 1981), p. 34.

> in your ideal form and shape, weighing your ideal weight. Lie or sit in meditation daily and visualize your body the way you want it to be.[64]

Ray is attempting to reinforce a visual picture into the right brain subconscious to act as a motivator toward the goal. To say "I am thin" and visualize a svelte frame on a two-hundred pound woman is delusion, and not the intention. Rather, these suggestive forces act as hopeful motivators that change a lifestyle and lead to a thin "consciousness." These methods are examples of ways to reprogram undesirable concepts about what "I am."

SUMMARY

Thought sets up a cause and effect relationship. To alter the effects, the cause, thought, must first be altered. That new thought must become part of "consciousness," or accepted into a belief system. Repetition serves as a method of reprogramming, as does visualization, affirmation, and attitude. These methods are in strict accord with the workings of the right and left brain, the conscious and subconscious systems.

The examples used in this chapter demonstrate the brain systems and reprogramming methods. Chapter Four will apply these systems and methods to the arts, for improved results for students of acting, dance, and art.

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[64] Ray, p. 34.

CHAPTER IV

APPLYING SUBCONSCIOUS PROGRAMMING TO THE ARTS

Chapter Four applies information from the previous chapters to aid in the instruction of art, dance, and acting. This knowledge may be adapted for teaching on self instruction. The teaching method requires a revision in thought on the part of the artist, i.e., subconscious programming. Subconscious programming involves the conscious inclusion of a desired thought into the belief system for the purpose of producing a like manifestation, or effect. For the visual arts,[65] quality may depend upon resemblance to realism. The dancer may desire to master a ballet skill. The actor's quality can depend upon exacting characterization. This chapter cites examples of applying creative programming to these arts fields, particularly beginning and intermediate levels. Three methods of subconscious programming are discussed: (1) visualization; (2) physicalization; and (3) characterization.

VISUALIZATION

Visualization is a method used to reprogram the right brain. Images are devised following a careful analysis determining an appropriate ideal. Visual arts, dance, and acting depend upon the ability to imagine pictorially. The left brain may analyze the available materials, or data. The left brain may recall uses of materials, or past associations with data. The right hemisphere must foresee the

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[65] Suzanne K. Langer, Feeling and Form. (New York: Charles Scribner's Sons, 1953), p. 72.

creative ideal. This right brain activity often goes unrealized. Engaged in visualization, the non-verbal right brain seems to be working "unconsciously." This fact is confirmed in earlier examples of left brain denial of right brain skills. However, in pictorial images and visualization, the right brain is the working hemisphere.[66] Edwards confirms the right brain domination in visual arts.

> Drawing a perceived form is largely a right hemisphere function. This has now been empirically tested and documented. As I have explained, to draw a perceived form we want the left mode mainly "off" and the right mode "on," a combination that produces a slightly subjective state in which the right hemisphere leads.[67]

The left brain may be employed as the analytical decision maker assisting the right brain. Old, inapplicable habits, images, and concepts can be revised by left brain analysis. The right brain is free to construct a new image, or pictorial ideal that is in context with the present need.

Children are, sometimes, taught to draw noses as a triangle. This triangle represents, for the left brain, a successful completion of a drawing skill. The left brain supports the triangle as correct and the child continues to use this shape for years based on the inability to understand right brain perceptions. The right brain would not evaluate this skill as correct in realistic styles, and a conflict arises. [Ill. IX]

This conflict exists for dancers and actors. Knowing choreography and lines, left brain skills, does not constitute dancing and acting.

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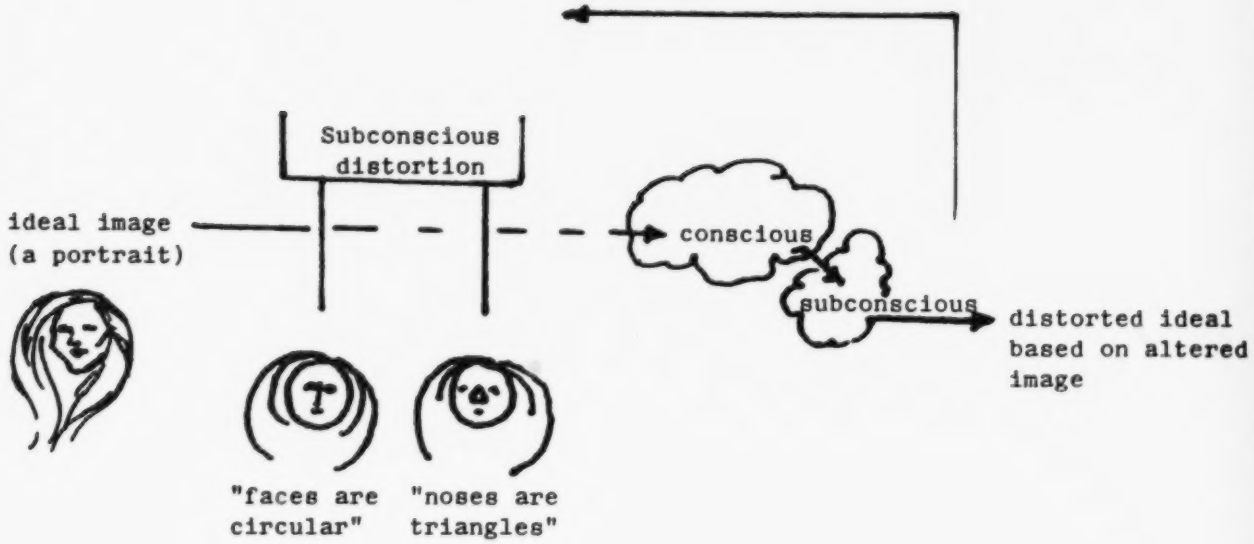
[66] Edwards, p. 37.

[67] Ibid., p. 46.

ILL. IX


Subconscious distortion
ideal image (a portrait)
conscious
subconscious
distorted ideal based on altered image
"faces are circular"
"noses are triangles"

Arts depend upon variety used in context based on the created ideal image. [Ill. X]

The following exercise involves reprogramming the analytical information in the left brain, so that the right brain is free to reorganize and update pictorial information. This example uses actual images rather than created mental pictures. Dance may apply this exercise to constructing visual ideals based on actual forms. Acting may apply this exercise to physicalization.

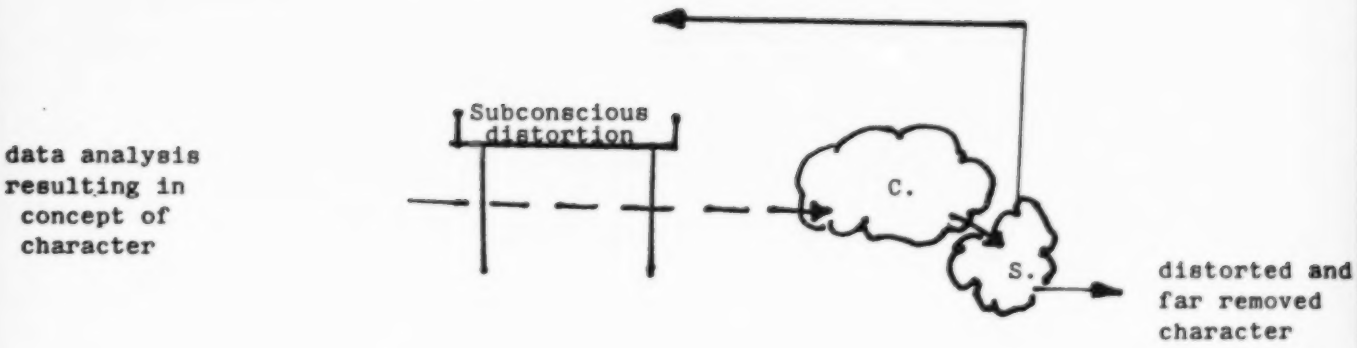
Students entering grades two and three are asked to draw a portrait. At this age level, simplistic geometric shapes appear as circles for eyes and faces, triangular noses and a single "smiley" line as a mouth. Hair sits on top of the circular face with the occasional inclusion of bangs. Eyes are near the top of the circular face, and a broad chin is common. [Ill. XI]

Part of the inaccuracy is based on the perceptual awareness of a child viewing an adult from below. Eyes, nose, and mouth appear higher from a child's stance, and a chin, quite broad. At this age level, however, the child often has sufficient opportunity to view faces at an angle parallel with his own, and to correct the distortion. Habit, earlier recorded programming, interferes with the present, and the child continues to illustrate perceptions inaccurately.

The left brain recognizes "eyes," "nose," and "mouth," and instantly resolves to place these parts where they habitually belong. Several approaches exist to eliminate left brain inaccurate analysis.

This experiment uses simple questions that involve the left brain, and encourage correction in the left brain hemisphere through analysis

ILL. X


data analysis resulting in concept of character
Subconscious distortion
C.
S.
distorted and far removed character

ILL. XI

of what is seen. The teacher is signified with a "T", the student's average group response, with an "S".

> "T" - Find a partner next to you and look at the shape of his face. What shape is it?
> "S" - A circle.
> "T" - What kind of circle? Is it a long skinny circle, a bumpy circle, a wide circle?
> "S" - Long and skinny! Bumpy![68]

Usually students are entertained by this discovery and are observing the other person intently.

> "T" - Let's look for shapes inside the face. Find the other person's eyes. What shape are they?[69]

Students become confused by this question. A sufficient number respond immediately with "circle," other's have difficulty verbalizing what they see, when normally that student uses circles for eyes. This is a sign of the right and left hemisphere in conflict, as well as the realization of incoming data not being congruent with recorded data. Reprogramming both hemispheres is necessary.

> "T" - What shape is around the circle?[70]

Often silence takes over, and students, not familiar with a term for the eye resort to drawing the "football shape" in the air.

> "T" - Do you see a football shape?
> "S" - Yes!
> "T" - Draw the football that you see.[71]

They respond.

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[68] Susan Bennett, instructor from art classes, grades two and three, conducted at Potosi Elementary, Potosi, Missouri, September, 1982.

[69] Ibid.

[70] Ibid.

[71] Ibid.

"T" - Did that football shape hurt you?[72]

Laughter at the ridiculous nature of this question is normal.

"T" - Are you in pain?
"S" - No![73]

The responses are mingled with laughter.

"T" - Let's do it again! Draw the basketball shape you see inside that football and show me the color it is.[74]

Enthusiasm is common. The conflict is resolved between what is seen, and what is recorded as the early memory of looking up at adults.

This approach solves two problems. The seeing verses habit conflict is resolved and personal reward follows. The left brain interference is eliminated through analysis. This process continues to avoid stagnating the student at this level. Analysis and seeing are encouraged to examine what is really visually observed.

Betty Edwards solves this problem in another way. By reversing an image, turning it upside down, the left brain has trouble naming parts and assigning a category to images. The child's left brain, recognizing "eyes" in a picture, will return to assigning the eyes to the "proper" place, high on the forehead. [Ill. XI] Turning the image upside down handicaps the old visual image and left brain analysis. The artists is forced to use right brain spatial awareness and the image is copied as it is perceived presently.[75]

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[72] Bennett.

[73] Ibid.

[74] Ibid.

[75] Edwards, p. 52.

Using actual visual images permits the left brain to accept reprogramming based on analytical data. The right brain is dominant in visualization skills, but now is supported by the left half.

Actual visual images in dance serve to demonstrate form. The left brain analyzes the form; the right perceives spatial characteristics and unity of body parts. Both brain hemisphere are programmed to support the visual form.

Characterization is based on visualization of the character's environment, physicalization, and dress. These considerations may be actually or pictorially presented, or the actor may build the ideal through analysis of the script, left brain, verbal, material. These exemplify the use of actual data that may be analyzed by the left brain to support the right brain visual image.

Visualization is based on the concept, or ideal built visually, either as an actual picture or as mental imagery. Visualization is respectively fed into the conscious to reinforce the decisions made about what is ideal in a given situation. Bloodworth's method of reprogramming states, simply, the instructions for achieving through visualization as: building the ideal, visualizing that ideal, and manifesting the ideal.[76] Visual ideals introduced into "LTM," "consciousness," or concept are reproduced as ideal. [Ill. VIII] Ideals interrupted by invalid or inapplicable memories alter the production of the ideal. [Ill. IX, X]

Reprogramming by use of visual images emphasizes the importance of programming the right hemisphere to support the ideal. Consistent

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[76]Bloodworth, p. 27.

ideation produces consistent results, variations produce variable manifestations in visual arts, dance forms, and characterization.

PHYSICALIZATION

Physicalization is either the physical quality or physical action appropriate to the ideal image. Physicalization is a physical manifestation of dominant concepts or belief systems. For the visual artist physicalization takes on the gesture suited to the quality of the work, broad sweeping brush strokes, careful detail, all physically manifest as the artist works. The children acting upon the new concept of "eyes" shaped like footballs is an example of physicalization. The actor adopts physical qualities of the character. An individual represents beliefs about physical make-up.

Schultz confirms this in Profound Simplicity.

> Folk phrases expressing feelings in body terms are literally true. In an earlier book [Joy], I listed about fifty phrases that are commonly used to describe emotions in body terms. Here are some others: "both feet on the ground," "on your toes," "dig in your heels," "stiff-necked," "stand on your own two feet," "get a grip on yourself," "behind your back," "gutsy," "have a heart," "beady-eyed," "don't lose your head."
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> These phrases are literally true. People who are "on their toes," that is, alert and striving, tend to have their body weight far forward on their feet. People who do not "lose their heads," that is, who strive to stay calm, rational, and in control, tend to have tight neck muscles.[77]

Schultz cites examples to support his theory.

> Helen came to me complaining that she could not "stand up" to her husband. Her descriptive phrase gave the clue as to where to look in her body for the physical locus of the problem. When I examined

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[77] Schultz, p. 22.

> her feet, it was clear that it would be very difficult for her to stand up to anyone. Her feet barely touched the ground. Her arch was extremely high and her feet, where they did touch the ground, were very wobbly. I rolfed her feet and lower legs and she made much better contact with the ground.
>
> She was ecstatic and spent the next two days walking barefoot and experiencing a totally new sensation of stability. Later she reported that she "stood up" to her husband much more effectively now that she "had both feet on the ground," her own phrases.[78]

He goes on to explain the emotional qualities exemplified through physicalization.

> The widespread, accurate use of these body phrases is an indication of the unaware understanding we have of the relation between the emotional and the body levels. This relation is not mysterious. It is obvious. Most people know the connection. They simply do not realize that they know.[79]

Disciplined and professional dancers exhibit strong bodies, ideal forms, and the primary activity in consciousness, dance. Beginners and intermediate levels are not so intensely programmed and can benefit from subconscious programming.

This can be illustrated through an exercise used with upper level acting students. In general, students at this level are more serious in intent than lower level classes. These students have and will find it necessary to participate in auditions of various sorts, some of which will involve dance. They are aware of dance as a highly technical form, which induces the idea that dance is performed correctly or incorrectly. These students believe good dancers are extensively trained dancers. They are aware of their lack of training. The belief system is structured to discredit their ability as dancers.

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[78] Schultz, p. 22.

[79] Ibid.

The students experiencing this exercise are asked to follow several steps. They are not to know they are preparing for a dance audition.

First the students take on a relaxed posture and attitude. They are asked:

1. to be relaxed and "passive, negative," lethargic, failure oriented.

They are then given time to develop this attitude and experience it.

2. to become relaxed and "passive positive," generate positive thoughts for them but not to act out happiness through skipping, jumping, etc., to become happy, inwardly content.

Time is also allowed for this feeling to generate.

These two steps give the student time to feel, to define the difference between generating negative feelings and positive ones, without assigning them physical qualities.

3. to become so positive mentally that they could not contain themselves from physical action, "active positive."

Time is allowed for physical activity to emerge from mental attitudes.

4. to become "active negative," angry, mad, sullen, etc., and physically display it.

Time is given to allow actors to produce angry actions and emotions.

In the midst of the fourth step, it is announced to the actors that they must participate in a dance audition. Any pretense of negative thought becomes quite real at this point, giving the actors an opportunity to relate the difference in acting angry and feeling angry.

Immediately, they are given the dance combination; the Choreographer, becomes cold and disinterested in their performance, as this

threatens a positive belief system. The actors are only able to reproduce a single movement. Many refuse to try and are hostile.

The exercise is dropped as the actors are asked to return to their "active positive" state. Thinking the audition to be over helps alleviate the tension.

The actors are asked to retain this positive attitude with "positive active" following every instruction.

> "I am your choreographer. Positive Active."
> Pause
> "Today you will become dancers. Positive Active."
> "No one can see what your performance is like but me, and I am on your side, I know you can do it. Positive Active."
> "These dance movements will not threaten you; how can they? They are just movement."
> "You are maintaining a positive active state."[80]

The actors follow the choreography with more pleasure, ease, and grace.

This dance exercise focuses on programming the right brain for attitudes. The right hemisphere is also responsible for non-verbal gesture and imagery; therefore, this hemisphere can comprehend much form in dance skills if attitude does not dominate right brain skills.

Artists, actors, and dancers sometimes fear performing poorly. Others fear performing well. Both of these attitudes inhibit the right brain. Will Schultz writes on the fear of limitlessness and inhibitions based on belief related to any skill:

> The assumption of human limitlessness is often resisted because it is assumed to be accompanied by the demand that I live up to my potential. The feeling of guilt over falling short is, however,

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[80] From an exercise performed on the SMSU Campus, October 17 and 18, 1983. Acting II and III, Howard R. Orms, Professor; exercise instructor, Susan Bennett.

> quite independent of the assumption itself. I may believe both that I have no limits and that it is perfectly all right for me not to realize all my possibilities. If I wish, I can choose to feel inadequate because I have not realized myself fully. But it is not inherent in the assumption of limitlessness that failure to achieve all that is possible must lead to feelings of guilt and depression. I have no obligation to be everything of which I am capable.
>
> To assume limitlessness has pragmatic advantages. If indeed I am truly limitless, and I assume that I am, then I may discover that limitlessness. On the other hand, every limit that I assume I have prevents me from discovering whether that limit is in fact real. The most fruitful assumption, therefore, is that I am limitless.[81]

Schultz's example illustrates a learning stumbling block: individuals place limitations upon themselves according to a physicalization belief system constructed about ability. The exercise illustrates this point. An earlier chapter cited a "housewrecker" as an example. Beliefs in the limitations of ability, "I can't draw, I can't dance, I can't. . .," combined with pressure applied to perform will bring about one of two results. Either the individual will change the belief system and succeed, or continued failures will overpower chances of success and reinforce negative beliefs. Efforts made toward success with no reprogramming are likely failures. When success is acquired, it may be due to an individual entering the "students" belief system with positive support, as the supportive choreographer, or personally building confidence in self. Florence Shovel Shinn, in The Game of Life,[82] discusses subconscious programming aided by

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[81] Schultz, p. 26.

[82] Florence Shovel Shinn, The Game of Life. (Marina del Ray, California: DeVorss and Company, 1925), pp. 20-21.

an external demonstrative person, or by an effort on the part of the learner to reconstruct his belief through action or altered action.

The first art example shows the teacher leading students to alter a past action by replacing the circular eye with a more desirable shape. The teacher leads students away from the fear of success. "Are you in pain?," brings laughter a release from tensions of success. The choreographer supporting dancers by positive attitude frees them to succeed. This is based on scientifically based knowledge. Dominant thoughts control actions. A right brain dominated by the emotion of fear cannot be dominated by the concentrated intake of form, rhythm, gesture, and attitude required for performance. This is not to say this information is not perceived, but instead that it is not the most primary thought form or manifestation. Fear, being dominant, becomes primarily manifested.

Physicalization brings about the realization of unity between mind and body; just as visualization emphasizes the visual ideal.

Schultz writes on the mind and body.

> One principle that is widely known and sparsely believed, is the principle that each one of us is a unified, integral organism. I am an organism who manifests through thinking, feeling, sensing, and moving and who has a spiritual aspect. These are not unrelated functions. My feelings influence my thinking, my sensitivity to sensations influences my movement.[83]

Artists wishing to use visualization receive a desired physical manifestation due to this mind and body unity. Suppose a simple dance form is a beginning dancer's desired skill. One demonstration and attempts that follow would lead the subconscious to program the

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[83]Schultz, p. 17.

attempts as dominant forms. A few moments of analysis and time allotted for visualization create the desired form as a dominant thought. A left brain fed slowly through analysis frees the right brain to act on images, spatial forms, and body feelings. Dancers must have time to see and physically feel forms. The physicalization is recorded, as are visualizations.

CHARACTERIZATION

Characterization involves the visual ideal expressed as physicalization and enhanced by qualities of emotion and psychological make-up. Characterization implies the dominant qualities within a belief system. The belief system expressed as a total individual is characterization. Characterization is commonly associated with acting, but may include the receptive, subjective state of the visual artist expressing the feeling mode of a particular painting. The dancer uses characterization to enhance dance forms expressive of emotions or personality. It is the right brain's responsibility to conceptualize attitudes, emotional make-up, and visual images expressed through visualization.

Bloodworth writes on becoming a "character," character is defined as: (1) allowing a desired belief about self, or attitude to dominant; (2) programming the conscious to accept desirable traits and attitudes as part of the belief system. The actor does this as it applies to his characterization. The art examples point out the need for variety used in context with the created ideal. The context for any artist, actor, or dancer is the need for a creation, applicable to the present

moment. Bloodworth writes: "Sow a thought and reap an action; sow an action and reap a habit; sow a habit, and reap a character."[84]

Examining Bloodworth's statement as it applys to acting requires breaking down the statement to reveal key points. Sowing a thought is creating an idea about the character, either emotionally, physically, or conceptually. The idea, or thought brings about an action.

In To The Actor, Michael Chekhov writes on gesture and action:

> In the previous chapter I said that we cannot directly command our feelings, but that we can entice, provoke and coax them by certain indirect means. The same should be said about our wants, wishes, desires, longings, lusts, yearnings or cravings, all of which, although always mixed with feelings, generate in the sphere of our willpower.[85]

Chekhov is, first, describing the need to conceptualize or understand the feelings of a character to make them part of "consciousness."

> In the qualities and sensations [pp. 1-20], we found the key to the treasury of our feelings. But is there a key to willpower? Yes, and we find it in the movement (action, gesture). You can easily prove it to yourself by trying a strong, well-shaped but simple gesture. Repeat it several times and you will see that after a while your willpower grows stronger under the influence of such a gesture.[86]

Willpower is the "consciousness" of the character; or attitudes, feelings, and fully developed characterization growing stronger. Bloodworth requires any individual desiring a change to reprogram by acting as if the desire were real and fulfilled.[87] For the actor,

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[84] Bloodworth, p. 85.

[85] Michael Chekhov, To The Actor. (New York, N. Y.: Harper & Row, 1953), p. 63.

[86] Ibid.

[87] Bloodworth, p. 49.

gesture creates reprogramming by the same means. "Sow an action, reap a habit."[88] The habit actors wish to acquire is initiating the psychological state of the character, perhaps through gesture. "Sow a habit, reap a character."[89]

Robert Lewis, in Advice for Players, writes with awareness of the nature of emotional quality and accurately discusses emotional nature, without the benefit of understanding subconscious programming or scientific mental functions: ". . .when you talk too much about emotion, it tends to go away."[90]

This is because emotion is a right brain function. The verbalization of the left brain is, as if, the emotional experience is explained "second hand." "Of the three big motors, we use as actors--our mind, our will, and our feeling--the mind is the least capricious."[91]

Mind, used here, refers to left brain, analytical functions. "With our mind, we make choices. Our will, which is used to execute these choices is more capricious."[92]

The will is the desire. Desire, ruled by the non-verbal, right brain constitutes capricious, unconscious, emotional implications. "Our feeling, the amount and nature of our emotions is the most capricious."[93]

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[88] Bloodworth, p. 85.

[89] Ibid.

[90] Robert Lewis, Advice for Players, 1st ed. (New York, N. Y.: Harper and Row, Publishers, 1980), p. 119.

[91] Ibid.

[92] Ibid.

[93] Ibid.

Feeling, emotion, and intuition are all right brain, non-verbal perceptions. These emotional qualities are obtainable by left brain analysis and by action initiated by right brain emotions.

The following acting exercise employs analysis, visual imagery, and action. Acting students are asked to sit, in a circle, on the floor, facing outward. A few minutes is devoted to relaxation of body and mind.

> "T" - As you exhale, blow all your personality, problems, and self into a balloon and send it away.

This type of imagery encourages releasing personal characteristics and makes the mind more susceptible to reprogramming. Statements encouraging relaxation and self release are repeated for up to five minutes.

> "T" - Recall the character you are working on. This character will soon sit in front of you. You cannot see him/her. You have no eyes. You are a mass of gel.

The actors are told to withhold the visualization for two primary reasons: (1) an immediate visualization jumps ahead of the left brain analysis; (2) visualization begins the reprogramming process. The purpose is to reprogram the left brain by step-by-step analysis, combined with right brain visualization. Secondly, an instantaneous visualization reprograms only the right brain, which is subject to vicarious images. Building the left brain concept, as well as the right, gives an integral support for the characterization.

> "T" - Just the feet of the character are sitting before you. No emotions, no personality exists. How are they shaped? How do they contact the floor?

This process continues. Each body part is named and questions are asked. This is the same process used in the art examples of asking children analytical, left brain questions.

Finally, the face, the hair, the type of clothing is added. Lastly, students begin to build the personality of the character.

> "T" - Now this physical character is built. Begin to feel as this character feels. Begin to know what he knows, remember his experiences.

Students are asked to absorb the character in front of them.

> "T" - You are gel. The character in front of you has eyes, physicalization, and emotional qualities. The character can see you, although you cannot see him. Begin to absorb this character and allow the gel to take form and feeling.

This suggestion may be "talked through" more slowly, one body part at a time, and finally emotional quality.

The last step involves bringing the character to life, or action. Students "house" the character for a few minutes, eyes closed, still seated.

> "T" - When you have completely become this character, you are invited to live him in this space. You are him, his walk, talk, mannerisms, and memories.[94]

The exercise may proceed as necessary. Through a scene, or as moments of experiencing being the character.

The significance, for this writer, is in the consistency of reconstructing the belief system. The art examples show students first using analysis, primarily a left brain skill, actors use play or character analysis. The visual artists and actors then apply this analysis to create an image important to the present. The right brain

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[94] Exercise from Acting II and III classes at SMSU.

dominates, as images, emotions, and gestures are all right brain skills. Action, either drawing the new image, or gesture, or acting upon this new entrance into consciousness seals the thought, and makes it stronger; as action and though work to reprogram the subconscious and emphasize desirable traits.

For any individual, in any field, this holds great importance. The acceptance of a wider scope of personal possibilities is demonstrated by the use of reprogramming in the arts.

SUMMARY

These three artistic areas exemplify certain methods for programming the mind to produce desirable results, effects. These methods are listed below.

* creating an ideal
* clarifying that ideal for the left brain by analysis.
* avoiding analysis of right brain, non-verbal functions such as emotional qualities.
* restructuring the right brain concepts by acting upon the analysis.
* dropping the analysis.
* taking action; becoming; acting out the new belief system; "I AM" emerging new.
* applying the new programming data only as it is relative to the present ideal.
* reorganizing the ideal to suit the present need.

Studies in subconscious programming supported by the knowledge of right and left hemispheres and conscious/subconscious functions outline a method for achieving quality desires. Exercises and methods can be evaluated for relativity to brain responsibilities based on

fact, rather than abstract theories. This study provides the research necessary to create methods for improving skills in the arts, and acceptance of limitless abilities offered through subconscious programming.

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